

RSC in

# THE REVENGER'S TRAGEDY

by Cyril Tourneur







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# night, red light and blood

## CYRIL TOURNEUR

Little is known about Cyril Tourneur's life, and most of the few writings attributed to him (the only other sizeable work is *The Atheists's Tragedy*) have been disputed. We do know that he left his widow destitute when, roughly aged 50, he died in Ireland on 28 February 1626 of a disease contracted during a disastrous expedition against the Spanish at Cadiz, commanded by Sir Edward Cecil, Tourneur's patron. Professor Allardyce Nicoll, in 1929, described Tourneur as "a soldier of fortune in intimate contact with historical figures of his day". One documented fact is that Tourneur was arrested by the Privy Council in 1617 (the charge is not recorded) and released on the bond of Sir Edward. He certainly spent a good deal of time abroad, mostly in the Low Countries, where he carried letters for the Cecil family.

It is just possible that he may also have been sent to Brussels and Calais as a murderer and spy, "one of the pawns in the vast system of Cecil's secret service department". This conjecture, tentatively made by Professor Nicoll, rests on the circumstance that a Captain William Turnour, who was also associated with the Cecils, seems to have been active at precisely those periods when Cyril Tourneur vanished from public life. This secret agent is a tempting character for Tourneur because,

as Professor Nicoll says, "the bitterness and savagery of Tourneur are expressed with such a peculiar intensity that one may well profess to view there an autobiographic atmosphere".

Seventy years ago a French writer, Marcel Schwob, was so taken by the mystery of Tourneur's plays that he created an imaginary life for him: "Cyril Tourneur was born from the coupling of an unknown god with a prostitute. Proof of his divine origin is to be found in the heroic atheism to which he succumbed. From his mother he inherited his instinct for revolution and luxury, his fear of death, his thrill of sensuality and his hatred of kings; from his father, his love of wearing a crown, his vanity in wielding power and his joy in creating; both parents gave him a relish for night, red light and blood".

## THE REVENGER'S TRAGEDY: The Plot

Some nine years before the play begins, Gloriana was poisoned by the Duke because she would not give in to his lust. Vendice, her lover, swore vengeance. Now Vendice's father has died, broken-hearted and poverty-stricken because of the Duke's displeasure. Lussurioso, the Duke's son and heir, engages the disguised Vendice as a pander. Vendice plans to be revenged on the whole of the Duke's family . . .

The above (and parts of the text on the following pages) draws partly on a programme note to the 1965 Pitlochry Festival presentation of *The Revenger's Tragedy*, the only other known professional staging of the play since it was published in 1607.

**RSC** in  
Cyril Tourneur's

# The Revenger's Tragedy



**Patience Collier**  
*The Duchess*  
Photograph: Dominic



**Terrence Hardiman**  
*Ambitioso*  
Photograph: Reg Wilson



**Alan Howard**  
*Lussurioso*  
Photograph: Douglas Jeffery



**John Kane**  
*Supervacuo*  
Photograph: Kavanagh



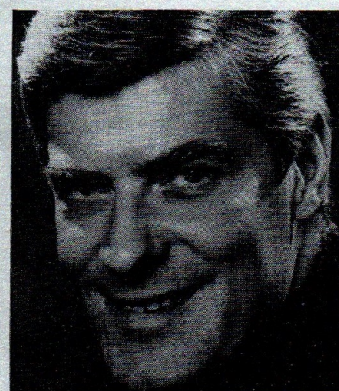
**Lila Kaye**  
*Gratiana*



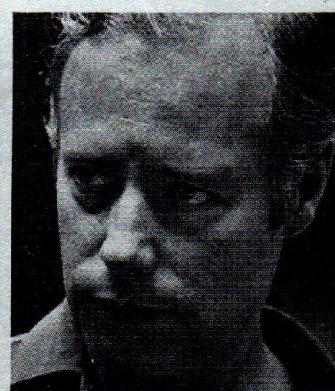
**Helen Mirren**  
*Castiza*  
Photograph: Douglas Jeffery



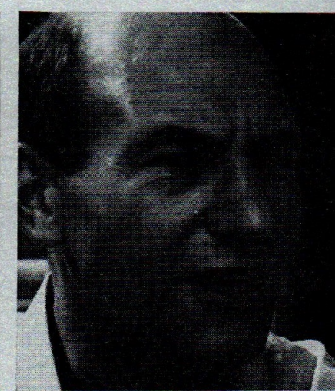
**Ian Richardson**  
*Vendice*  
Photograph: Joe Cocks



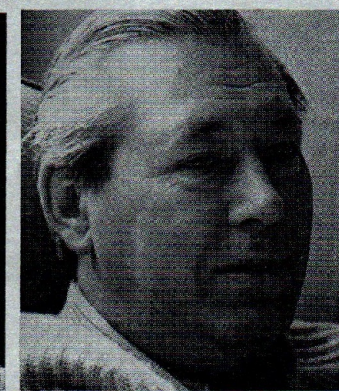
**Norman Rodway**  
*Spurio*



**Clifford Rose**  
*Antonio*  
Photograph: Douglas Jeffery



**Patrick Stewart**  
*Hippolito*  
Photograph: Andrew Weir



**David Waller**  
*The Duke*  
Photograph: Gordon Goode

## Designer Christopher Morley

Assistant Designer Stephanie Howard  
Workshop Administration Desmond Hall  
Scenery Fred Jenkins Peter Pullinger  
Properties William Lockwood  
Scene Painting John Collins  
Wardrobe Management David Perry  
Wardrobe Supervisor Cyril Kegan Smith  
Costume Cutting Supervisor Joe Clark  
Costume Cutters Fran Bristow Teresa Barker  
Gary Dahms Norma Whittard  
Costume Dyeing and Painting Dorothy Marshall  
Millinery and Accessories Jack Wilson Julian Gilbert  
Wigs and Make-up Kenneth Lintott

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Fights Donald Burton  
General Stage Manager Frank Stevens  
Stage Manager Roger Gregory  
Deputy Stage Manager Eugene Gridneff (Book)  
Deputy Stage Manager Keith Clarke (Sound)  
Assistant Stage Manager Anne Gilchrist (Props)

## Lighting John Bradley

## Composer Guy Woolfenden

Assistant Music Director David Rowland  
Flute Adrian Brett  
Oboe Stephen Nagy  
Clarinet Edward Watson  
Bassoon Roger Hellyer  
Horn Anthony Gladstone  
Trumpet Edward Hobart  
Trumpet David Munden  
Trombone Aneurin James  
Percussion Edward Joory

Text edited and adapted by **John Barton**

Act One is about 90 minutes. Act Two is about 60 minutes. There is one interval of 15 minutes

This production continues the RSC's policy of regularly staging plays by Shakespeare's contemporaries. It was first seen on 5 October 1966 at Stratford-upon-Avon as part of that year's Shakespeare season, but was given only eight performances. It was revived at Stratford the following year for nine performances. It joined the company's 1969/70 London season at the Aldwych Theatre on 27 November 1969.



# the melancholy Jacobean man

Sometime it falleth out that melancholy men  
are found very witty, and quickly discern.  
Melancholy breedeth a jealousy of doubt  
but the vehemence of their affection once  
raised carrieth them into the depth of that  
they take pleasure to intermeddle in.  
*Timothy Bright (1586)*

A melancholy man . . . Whatsoever makes  
an Impression in his Imagination works  
itself in like a Screw, and the more he turns  
and winds it, the deeper it sticks, till it is  
never to be got out again.  
*Samuel Butler (1612-1680)*

In the process of commercial development,  
which had brought new hopes and  
possibilities to the middle classes, Tourneur  
saw only that the court had been uprooted  
from the people and the soil, while the  
old-fashioned gentry were left to their  
honour, their poverty, and their discontent . . .

Until the end of Elizabeth's reign, the  
commercialisation of the nobility was in  
harmony with the main economic and  
political needs of the middle classes . . . but  
when titles were sold and honours conferred  
on irresponsible favourites, it became clear  
that the system of court privileges opened  
the way to the Machiavellian and the  
sycophant.

*L. G. Salingar (1938)*

A RENAISSANCE DRAWING  
OF THE DANCE OF DEATH  
Bristol University Theatre Collection

The last years of Queen Elizabeth and the  
reign of James I, towards the end of which  
Burton's *Anatomy* appeared, were marked by the  
prevalence of a particular kind of melancholy. All  
classes were affected by it, and it ranges from  
the deep-seated misery of Donne, a misery which  
"crucifies the body and mind", to the affectation  
of Master Stephen. It gave the tone to a group of  
tragedies produced in the early years of the  
century and provided a background even for  
comedy. It was expressed in sermons, pamphlets,  
and private letters. It was found in the court, the  
universities and the city, and contemporaries were  
sufficiently impressed by the phenomenon to  
comment upon it at some length . . .

Even if melancholy had been no more prevalent  
than at any other time, it is likely that it would  
have received considerable attention; for during  
this period psychology was becoming popular  
among a certain class, and the melancholy man  
presented an obvious case for analysis . . .  
evidence is provided by the numerous books of  
"Characters" which appeared throughout the  
17th century . . . John Earle describes "A  
Discontented Man" as "one that is fallen out with  
the world, and will be revenged on himself.  
Fortune has denied him something, and he now  
takes pet, and will be miserable  
in spite . . ."

The realization of death was one of the most  
important factors in producing melancholy. In  
this world, when a humanistic philosophy was  
current, death appeared more terrible than in the  
past, and death continued to present itself with  
medieval horror and medieval frequency. On the  
Continent the 16th and 17th centuries were a  
period of almost continuous warfare, and both  
abroad and in England the plague continued to  
exact its enormous toll of human life. The  
persistence of the plague and the consequent  
realization of man's impotence by a generation  
hitherto impressed by man's powers was  
undoubtedly one cause of early 17th century  
melancholy, but it was not the sole or even the  
main cause. Man can adjust himself to the fact of  
death, he cannot adjust himself to a life  
disorganized and thwarted, and the root cause  
of melancholy and discontent is to be found in  
the economic and social conditions  
of the time . . .

Under James I, in each rank of society, there were  
men who by character and education were fitted  
or considered themselves fitted, for a higher  
position than they were able to obtain . . . In  
1611 Bacon wrote to the King . . . "there being  
more scholars bred than the State can prefer and  
employ, and the active part of that life not  
bearing a proportion to the preparative, it must  
needs fall out that many persons will be bred  
unfit for other vocations, and unprofitable for that  
in which they were bred up, which fill the realm  
full of indigent, idle and wanton people, who  
are but *materia rerum novarum*" . . . There is no  
need today to emphasize the miseries of  
unemployment.

L. C. KNIGHTS (1937)





A man that studieth revenge keeps his own wounds green . . . Revenge is a kind of wild justice, which the more man's nature runs to the more ought law to weed it out . . . Some when they take revenge, are desirous

the party should know whence it cometh. This is the more generous. For the delight seemeth to be not so much in doing the hurt, as in making the party repent. But base and crafty cowards are like the arrow that flieth

in the dark . . . Vindictive persons live the life of witches, who, as they are mischievous, so end they unfortunate.

FRANCIS BACON (1561–1626)

# a kind of wild justice

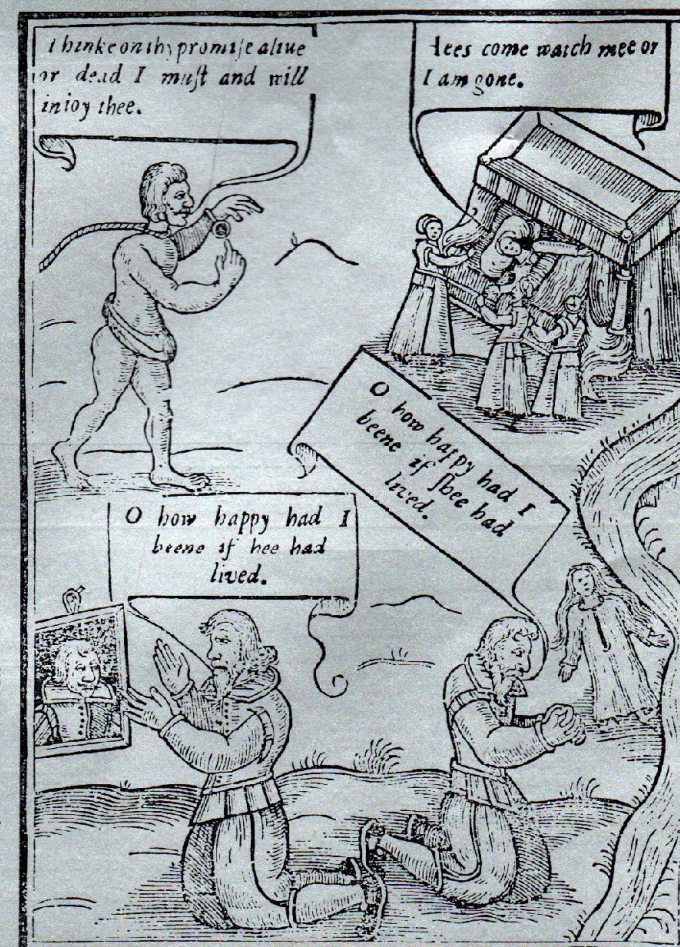
The Jacobean age lived in a tension between two conflicting attitudes centred on the notion of revenge. On the one hand, the law was unequivocal in condemning private revenge as an attempt by man to usurp the prerogative of God (or its political equivalent, the attempt by powerful individuals to assume the powers of the sovereign). "Vengeance is mine; I will repay, saith the Lord". The law of the land and the moralists of the time were united in affirming this viewpoint and on the whole the mass of the people accepted it too. On the other hand the tradition of private revenge, dating from an earlier and more turbulent time when the power of the state to punish crime was neither codified in law nor always effectual, was still very much alive; and it had become linked with certain extreme notions of personal honour which tended to make the avenger appear in a sympathetic light. There were three basic situations when the Christian

sanctions against revenge seemed to be neutralised or at least modified in the general consciousness. The first arose when an injury had been done in a treacherous or dishonourable manner. In such a case, revenge, even if obtained in a treacherous manner, was more or less justified. Secondly, revenge could be extenuated where a wrong had been done, but the victim was unable to obtain legal redress, either through lack of witnesses or because of a loophole in the existing law . . . But the most striking justification of revenge, and the most important, both from a general point of view and for an understanding of the drama, was the situation of blood-revenge for murder. For murder was to the Elizabethans the crime of crimes, a violation of God's commandment, the more abhorrent as it appalled Renaissance man by its wanton and final destruction of the possibilities of individual fulfilment. So that contemporary moralists, while attacking

revenge in general, are careful to make an exception in the case of revenge for murder. Thus while the law, backed by religious teaching, made blood-revenge for murder unlawful and sinful, another cluster of feelings in the 17th-century mind worked to arouse sympathetic feelings towards the avenger. The character who appeared on the stage dedicated to avenging, by killing, the murder of someone connected to him by blood or marriage had a good deal of the audience's sympathy, to begin with at any rate. He may, as the action proceeds, exhaust this sympathy by the use of treacherous tactics, by employing hired assassins, or by becoming more obsessed with his revenge than with the motive for it. But revenge by murder for murder was not *in itself* wholly condemned by the Elizabethan and Jacobean audience.

Gamini Salgado (1965), drawing on research by F. T. Bowers

This Jacobean strip cartoon shows that the popularity of revenge tragedies spread beyond the stage. The cartoon possibly was printed as a moral broadsheet and seems to tell the story of a husband (pictured twice on his knees) whose lustful friend (top left) has seduced his wife (top right). The wife's suicide (her corpse lies drowned) and the friend's punishment (he has been hanged or strangled) alike inspire grief in the wronged husband.



Bristol University Theatre Collection



Bristol University Theatre Collection

A JACOBEOAN REVENGE-THRILLER: a drawing of the time

Revenge tragedy flourished on the English stage during Shakespeare's life. The finest example of the genre is taken to be *Hamlet*. "The revenge play", said Gamini Salgado recently, "had in its own day the same kind of universal popularity that the thriller has in ours"; and instancing Simonon, Chandler, Greene, and Fleming, he finds that the contents of thrillers and revenge plays resemble each other, particularly in the use of mystery and suspense, the casual attitude to a torrent of violent crimes and, at their best, concern with "the effect of violence on the moral stature of the characters". The reasons for the

revenge genre's popularity were partly social and partly the bringing together of several literary modes. The Elizabethans had translated Seneca's blood-revenge tragedies. Two other traditional modes were at work on Tourneur: the Morality (an allegory in which the characters embody virtues or vices), and the Malcontent (now called the Angry Young Man) pouring abuse on social disorders. Finally, there was the contribution of Machiavelli's ruthless prescriptions for power: Tourneur set his play in Machiavelli's Italy, a country then viewed with shocked fascination.



In Shakespeare's time, Italy was a country of atheism, stylish decadence, and vice. Thomas Nashe ironically called it "the Paradise of the earth, and the epicure's heaven" and went on to say "it is now a privy note among the better sort of men, when they would set a singular mark or brand upon a notorious villain, to say, he hath been in Italy".

# the honourable tradition of murder

## Francesca Campbell in The Guardian (1966):

*Murder for honour flourishes mainly in Italy's hot-blooded South where the family is still of paramount importance and a man's good name his most cherished possession . . . Every month one or more of these crimes are reported in the national dailies. The most usual is the murder of the adulterous wife by the husband (the wife who kills her husband is rare); more unusual is the murder of the daughter by the father, or of the sister by the brother or brothers. Article 587 of the Italian Penal Code, which is now being widely discussed, quotes these three types as "homicides with honour as the motive", and it prescribes a penalty of from three to seven years' imprisonment, in sharp contrast to the normal 21 to 30 years (or life).*

*Although often barbarous, murder for honour is not sordid: it is based on mistaken but not ignoble motives. For instance,*

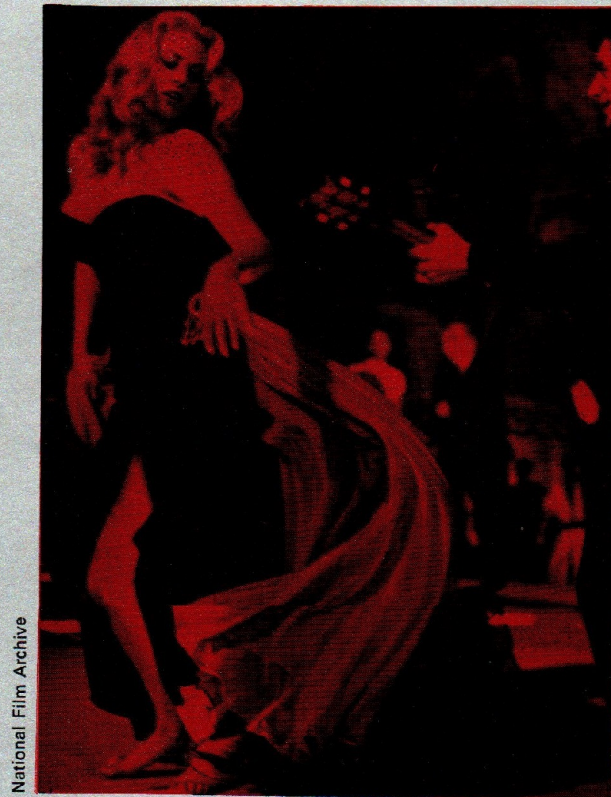
*there is the girl in a southern village who dishonoured her husband and family by committing adultery. Her father and brothers appointed themselves her executioners, asserting their prior right over her husband. She ran up the village street looking for help, but every door was barred in her face. At the top of the street they caught her and killed her. In this melodrama one finds all the basic components of an authentic delitto d'onore: the dishonour to the family name vindicated by the blood of the culprit, the tacit approval of the neighbours shown by their refusal to interfere, above all the taking of life from a sense of duty rather than hatred. "Doing one's duty often hurts one's heart", as another brother said after murdering his favourite sister with a pitchfork on finding her in the hayloft with a man . . . The women in particular acclaim the murderer in court.*

## Thomas Nashe in The Unfortunate Traveller (1593)

tells how he met a revenger; Nash reported him as speaking thus to his victim:

*I tell thee, I would not have undertook so much toil to gain heaven as I have done in pursuing thee for revenge. Look how my feet are blistered with following thee from place to place. I have riven my throat with overstraining it to curse thee. I have ground my teeth to powder with grating and grinding them together for anger when any hath named thee. My tongue with vain threats is swollen, and waxen too big for my mouth: my eyes have broken their strings with staring and looking ghastly, as I stood devising how to frame or set my countenance when I met thee. I have near*

*spent my strength in imaginary acting on stone walls what I determined to execute on thee: entreat not, a miracle may not relieve thee: villain, thus march I with my blade into thy bowels . . . This is the fault that hath called me hither, no true Italian but will honour me for it. Revenge is the glory of arms, and the highest performance of valour, revenge is whatsoever we call law or justice. The farther we wade in revenge the nearer come we to the throne of the almighty. To his sceptre it is properly ascribed, his sceptre he lends unto man, when he lets one man scourge another. All true Italians imitate me in revenging constantly and dying valiantly. Hangman to thy task, for I am ready for the utmost of thy rigour.*



National Film Archive

Anita Ekberg in Rome's catacombs in Fellini's *La Dolce Vita*

Almost overshadowing the issues of morality, revenge, grace, and chastity in *The Revenger's Tragedy* is the insistent focus on modernity, a constant attempt to weigh up what's new. Tourneur has his finger on the pulse of fashion, "the newest way". In one scene alone we find: "this our age swims within him"; "this present minute"; and "in this luxurious day wherein we breathe". The play is not a comedy in disguise; but — like our present day "with-it" self-consciousness — an acute awareness of social flux, later developed into the Comedy of Manners. This must affect the way we play Tourneur's tense masterpiece.

It takes place in an Italian Court. To the Jacobean audience Italy was the fantasy-land of corruption and decadence. In much the same way, a Fellini film seems to express a degree of fantasy which fascinates the English. I think Tourneur aimed to create an extreme fictional picture which bore the same application to his society.

The play is a black, satiric piece, whose representative figures later appear in Hogarth, Rowlandson, Pope and Swift.

TREVOR NUNN in *Flourish* (1966)



United Artists

Sean Connery as James Bond

M may query his [James Bond's] expense account but never the number of lives he finds it necessary to take or girls he beds.

RONALD BRYDEN (1966)

The concupiscible and irascible appetites are as the two twists of a rope, mutually mixt one with the other and both twining about the heart . . . Desire hath no rest, is a perpetual rack or horsemill, still going round as in a ring.

ROBERT BURTON (1577–1640)



Gordon Goode

The RSC's 1965/66 production of *Hamlet*, directed by Peter Hall.

Left to right:

Donald Burton as Horatio  
David Warner as Hamlet  
Elizabeth Spriggs as Gertrude  
Brewster Mason as Claudius  
Michael Jayston as Laertes

So shall you hear

Of carnal, bloody and unnatural acts,

Of accidental judgements, casual slaughters,

Of deaths put on by cunning and forced cause,

And, in this upshot, purposes mistook

Fall'n on the inventors' heads.



**The Revenger's Tragedy** is an entangled web of lust, incest, fratricide, rape, adultery, mutual suspicion, hate and bloodshed through which runs, like a thread of glittering copper, the vengeance of a cynical, plague-fretted spirit.

*John Addington Symonds (1884)*

**The fiery jet** of Tourneur's molten verse, the rush of its radiant and rhythmic lava, seems alone as inexhaustible as that of Shakespeare's.

*A. C. Swinburne (1908)*

**Tourneur's plays**, like those of Webster and Ford, are built up around two or three situations deliberately intended to impress the audience in and for themselves. These situations have pure effect for their end, and as a result they often over-ride the dictates of reason. Violent foreshortening may be permitted here, for we are in a world of art and not in the world of naturalism. The strange and the impossible may be used to serve the purposes of the shaping imagination.

*Allardyce Nicoll (1921)*

**The cynicism, the loathing** and disgust of humanity, expressed consummately in *The Revenger's Tragedy*, are immature in the respect that they exceed the object. Their objective equivalents are characters practising the grossest vices; characters which seem merely to be spectres projected from the poet's inner world of nightmare, some horror beyond words. So the play is a document on humanity chiefly because it is a document on one human being, Tourneur; its motive is truly the death motive, for it is the loathing and horror of life itself. To have realised this motive so well is a triumph; for the hatred of life is an important phase—even, if you like, a mystical experience—in life itself.

*T. S. Eliot (1934)*

**The object** of Tourneur's disgust is not the behaviour of his characters singly or together, so much as the process they represent, the disintegration of a whole social order. It is this theme, particularised and brought to life by the verse, that shapes the pattern of the play; and it is developed with the coherence, the precise articulation, of a dramatist assured that his symbols are significant for his audience as much as for himself. Tourneur is writing in the contemporary Revenge convention; but behind the Revenge plays is another dramatic influence, working in harmony with Tourneur's narrowly traditionalist outlook, that of the Moralities.

*L. G. Salingar (1938)*

**The Revenger's Tragedy** lacks even the shadowy political background which provides a framework of great events for the sensationalism of *The Spanish Tragedy* and *The Jew of Malta*. . . Vendice is pitted against a decadent society but one that is corrupted by sensual appetites, not by political opportunism or tyranny; its villains are, for the most part, ambitious only in their lusts.

*Robert Ornstein (1960)*

**The Revenger's Tragedy** demands to be taken emblematically as a type of what a human society might be at its worst, all its bestial passions released, and all its store of proverbial wisdom and moral tags made ineffective because unrelated to deeply felt principles. It is a tragic satire, taking us, as it were, to the edge of a precipice, and showing us, in the gulf beyond, a limiting possibility of society, where social, legal, and moral restraints have crumbled away; and we recoil in horror, perhaps stung into a sharper awareness of our deficiencies.

*R. A. Foakes (1966)*

Viking Studios, Dundee



The Pitlochry Festival's 1965 production of *The Revenger's Tragedy*, directed by Brian Shelton. *Left to right*: Leon Sinden as The Duke, Michael Bangerter as Hippolito, Brian Harrison as Vendice.

## sightlines other views

NATHAN FIELD



JOHN LOWIN



Bristol University Theatre Collection

played women's parts: possibly first Duchess. possibly first Vendice.

At Stratford in 1966, when it was first seen, this production of *The Revenger's Tragedy* won high critical praise; on one main point some critics were divided . . .

## TO LAUGH

**Two seasons** ago the RSC gave startling new life to Marlowe's *The Jew of Malta* by playing it as macabre farce, a kind of Elizabethan horror-comic. Trevor Nunn's production of Tourneur's . . . darkling welter of incest, rape and regicide is clearly a companion effort.

Judiciously applying a comic approach here and there, it conjures astonishing vitality and coherence out of a text neglected as unplayable for three centuries. Balancing terror and absurdity, it points the way back to a kind of theatrical response killed off by naturalism and the novel . . .

The only consistency is a Jacobean equivalent of the tone of sardonic, fascinated disgust with which a later Italian society was savaged by Fellini in *La Dolce Vita*. *The Revenger's Tragedy* is much the same kind of circus of viciousness, delighting in each exposure of degeneracy in high places, in the grotesque distortions to which lust drives humanity. The equation with Marlowe's Jew is accurate: as Barabbas revels in his own villainy, Vendice revels in showing the villainy of others. Ultimately their delight is comic, closer to the spirit of satiric cartooning than tragedy.

*Ronald Bryden, The Observer*

**Horror and farce** hold hands. For each shock there is a laugh. Behind it all there may be an enormous cynicism and loathing of the decadent society, but we respond most readily to the production as an amusement, and, on this level, it is great stuff.

*Herbert Kretzmer, Daily Express*

**This combination** of lugubrious humour, energy and boundless cruelty suits the Royal Shakespeare Company down to the ground . . . It is impossible, on the stage, to miss the witty, self-conscious, mocking and self-applauding vein which runs right through this world of drabs and bawds and lechers . . .

*Hilary Spurling, The Spectator*

**In general**, the black humour is precisely judged . . . the dance of death spectacle so unnerving that laughter is the only possible release.

*D. A. N. Jones, New Statesman*

## OR NOT TO LAUGH

**The Revenger's Tragedy** is a savage melodrama in which death claims almost all the major characters . . .

It is obviously difficult to project all this rigmarole entirely seriously, and the difficulty is enhanced by the fact that Vendice goes through half the play in disguise and is continually saying one thing when we know he means another. The director, Trevor Nunn, has therefore surrendered to his difficulties and played the hard parts for laughs.

I am bound to say that I am out of sympathy with this approach. I disapproved of it in the case of Clifford Williams's *The Jew of Malta* but at least that was played more or less consistently as farce throughout. This is not. The fact that Vendice's double dealings are being sent up is only allowed to steal on us gradually. Certainly Ian Richardson, who plays the part, carries it off with great skill, addressing some of his lines to the audience with the confiding glance that characterises the best playing in French farce, and extracting double meanings from the most unpromising lines. It is a splendid performance, from its most serious moments to its most cynical; it's unfortunate that, for me at least, the serious passages are sometimes spoilt by a suspicion that at any moment Mr Richardson will reveal that he has been working up to a laugh all along.

*B. A. Young, The Financial Times*

**The splendour** of language on which Tourneur occasionally hits is tarnished in this production by a spirit of burlesque.

*Harold Hobson, Sunday Times*

**One of the** most vicious, perverse and evil tragedies in English drama is now cloaked with buffoonery. The crawling slimy trail of human baseness is now a jolly romp through the devious paths leading to the goal of self-advancement . . . Unfortunately, the Royal Shakespeare Company has allowed horror to be crazy-ganged into stupidity, dissipating the intensity of the drama so that the situations lose their chill.

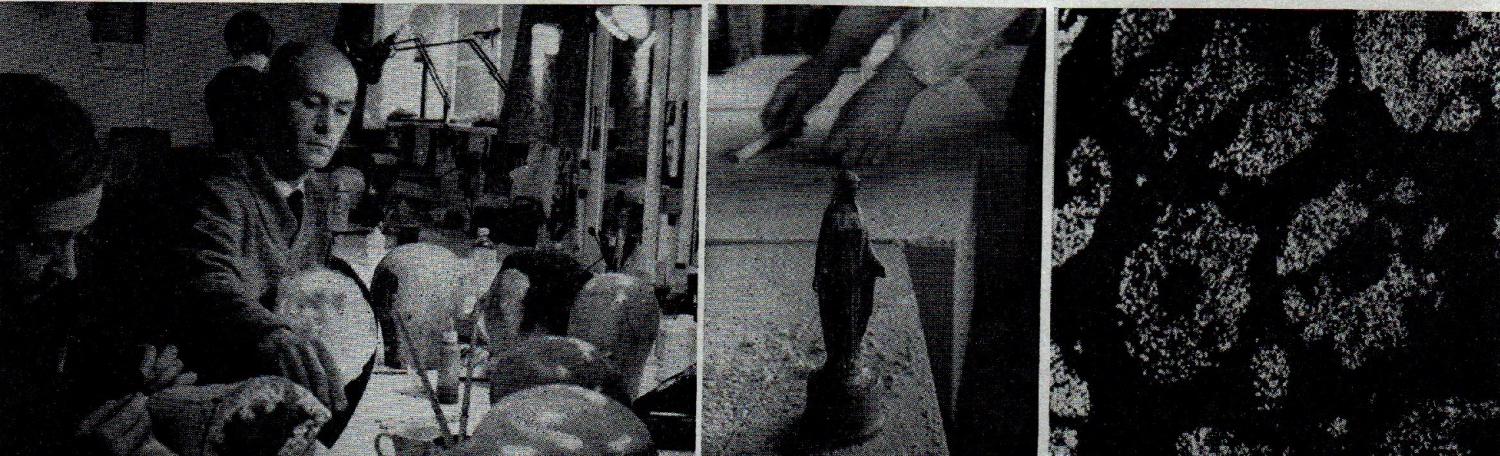
*Rosemary Say, Sunday Telegraph*



# THE LOOK OF THE PRODUCTION

Immediately below is CHRISTOPHER MORLEY, designer of *The Revenger's Tragedy* and Head of RSC Design. On floor are the huge cloaks, some twelve feet across, made of black insulating material backed with aluminium and decorated with silver glitter (*detail bottom right*). A model (*bottom centre*) precedes the making of a silver statue, ten feet high, carved in polyurethane. Wigs supervised by the RSC's wig adviser, KENNETH LINTOTT (*bottom left*), continue the designer's main theme of black, silver, grey, and white.

Gordon Goode



**PATIENCE COLLIER.** *Duchess.* Joined RSC in 1961 and has since acted many leading parts with the company including Mistress Quickly in *Henry IV*, and *Henry V* (in which she also played Alice), the name part in David Mercer's *The Governor's Lady*, Anna Andreyevna in Gogol's *The Government Inspector*, Eugenia in Mrozek's *Tango*, Frau Nomsen in Durrenmatt's *The Meteor*, Gratiana in Tourneur's *The Revenger's Tragedy* and Edna in Albee's *A Delicate Balance*. In 1967 created Serena in John Mortimer's *The Judge*. Has made over 1,000 broadcasts and appears frequently on television. Her recent films include *Every Home Should Have One* with Marty Feldman, and *Perfect Friday* directed by Peter Hall. This Aldwych season also plays Mrs Heegan in O'Casey's *The Silver Tassie* and Dame Purecraft in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**TERRENCE HARDIMAN.** *Ambitioso.* Studied at Cambridge and acted in ADC and Marlowe Society productions. Trained as teacher but instead joined Old Vic Company. 1966 at Stratford played Lord Bardolf in *Henry IV Part 2*, Mountjoy in *Henry V*, and *Ambitioso* in Tourneur's *The Revenger's Tragedy*, a part he repeated in 1967 when he also played Corin in *As You*, and Gremio in *The Shrew*, continuing the last two parts at the Aldwych, on the regional tour, and in Los Angeles. Last season at Stratford played Albany in *King Lear*, The Banished Duke in *As You*, as well as Don John in *Much Ado* and Mephistophilis in Marlowe's *Dr. Faustus*, parts he continued on the US tour. This Aldwych season also plays John Littlewit in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**ALAN HOWARD.** *Lussurioso.* 1958/60 stage managed and acted at Belgrade Theatre, Coventry. Then at Royal Court in Wesker's *Roots*. Acted at Chichester in 1961 and in 1965 was in Compton Burnett's *A Heritage and its History* at the Phoenix. Joined RSC in 1966, since when his parts have included Orsino in *Twelfth Night*, Lussurioso in Tourneur's *The Revenger's Tragedy*, Jaques in *As You*, and Young Fashion in Vanbrugh's *The Relapse*. Last Stratford season played Edgar in *King Lear*, again Jaques in *As You*, Achilles in *Troilus and Cressida*, and Benedick in *Much Ado*, a part he continued on the US tour. This Aldwych season repeats Achilles and Benedick, and also plays Bartholomew Cokes in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**JOHN KANE.** *Supervacuo.* Studied acting in Glasgow and worked as a comedian in Scottish summer shows. 1966 played Francis in *Henry IV Parts 1 and 2*. Second Gravedigger in *Hamlet*, and *Supervacuo* in Tourneur's *The Revenger's Tragedy*. 1967 played Silvius in *As You* and Biondello in *The Taming of the Shrew* in Stratford, London, on the regional tour, and in Los Angeles. Was also La Verole in Vanbrugh's *The Relapse*. 1968 was in the RSC's Theatreground production *Room for Company*, and played Mel Delaney in Paddy Chayefsky's *The Latent Heterosexual*. Went with the RSC on their US tour earlier this year. This Aldwych season is also in *Much Ado About Nothing* and plays Ezekiel Edgworth in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**LILA KAYE.** *Gratiana.* Trained at Webber Douglas School. First acted with RSC at Stratford and the Aldwych in 1967 as the Hostess in *The Shrew*. At Stratford last season acted First Citizen in *Julius Caesar*, and Mistress Quickly in *The Merry Wives*, parts she repeated on the regional tour, and at the Aldwych where she also played the Nurse in Vanbrugh's *The Relapse*. Plays Mistress Quickly again this season at Stratford, and at the Aldwych also plays Ursula in Jonson's *Bartholomew Fair*.

**HELEN MIRREN.** *Castiza.* Was four years with National Youth Theatre with whom she acted Cleopatra. In the 1967 Stratford season was Castiza in Tourneur's *The Revenger's Tragedy*, and Diana in *All's Well*. Films include *The Age of Consent* opposite James Mason, and the RSC's *A Midsummer Night's Dream* directed by Peter Hall. Last Stratford season played Phebe in *As You*, Cressida in *Troilus and Cressida*, and Hero in *Much Ado*, a part she continued on the US tour. This Aldwych season, repeats Cressida and Hero, and also plays Susie Monican in O'Casey's *The Silver Tassie*, and Win Littlewit in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**IAN RICHARDSON.** *Vendice.* After repertory at Birmingham, joined RSC in 1960. Has since acted many leads for the company at Stratford, at the Aldwych, and abroad. His roles have included Oberon in *The Dream* (a performance recently repeated in Peter Hall's film), the Doctor in Hochhuth's *The Representative*, Antipholus in *The Comedy of Errors*, and first the Herald, and later Marat in Weiss's *The Marat/Sade*, a part he repeated in New York and in the film. In 1967 at Stratford played Coriolanus, Bertram in *All's Well*, Malcolm in *Macbeth* and, as in 1966, Vendice in Tourneur's *The Revenger's Tragedy*; *Macbeth* and *All's Well* later visited Helsinki, Leningrad, and Moscow before moving to the Aldwych; *All's Well* was also seen on BBC TV. At Stratford and the Aldwych last season, as well as on the regional tour, played Cassius in *Julius Caesar*, and Ford in *The Merry Wives*. At Stratford this season, as well as repeating Ford, plays the name part in *Pericles*. Is an RSC associate artist.

**NORMAN RODWAY.** *Spurio.* Started acting career with leading Irish companies. In 1963 had big London success in *Stephen D.* Hugh Leonard's adaptation of James Joyce's book. At Stratford in 1966 played Hotspur in *Henry IV Part 1*, Feste in *Twelfth Night*, and Spurio in Tourneur's *The Revenger's Tragedy*, a role he repeated in 1967 when he also played Mercutio in *Romeo and Juliet*. Films include *Four in the Morning*, *Chimes at Midnight*, and *I'll Never Forget What's 'is Name*. Last Stratford season played Edmund in *King Lear*, Don Pedro in *Much Ado* (a part he continued on the US tour), and Thersites in *Troilus and Cressida* a part he repeats this Aldwych season when he also plays Bates in Pinter's *Silence*, and Quarlious in Jonson's *Bartholomew Fair*. Was production adviser for the RSC production of O'Casey's *The Silver Tassie*. Is an RSC associate artist.

**CLIFFORD ROSE.** *Antonio.* Joined RSC in 1960 and since then his parts have included Coulmier in *The Marat/Sade*, Engstrand in Ibsen's *Ghosts*, and The King of France in *All's Well*. Last Stratford season played Frederick in *As You*, Nestor in *Troilus and Cressida*, as well as Chorus in Marlowe's *Dr. Faustus*, and Verges in *Much Ado*, parts he continued on the US tour. This Aldwych season also plays Don John in *Much Ado*, Nestor in *Troilus and Cressida*, Simon Norton in O'Casey's *The Silver Tassie*, and Humphrey Wasp in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**PATRICK STEWART.** *Hippolito.* Trained for stage at Bristol Old Vic School. Toured Australia, New Zealand, and South America with Old Vic Company. Joined RSC in 1966 and since then his parts have included Hippolito in Tourneur's *The Revenger's Tragedy*, The Banished Duke in *As You*, Grumio in *The Shrew*, and Worthy in Vanbrugh's *The Relapse*. Last Stratford season played Hector in *Troilus and Cressida*, Touchstone in *As You*, and Borachio in *Much Ado*, a part he continued on the US tour. This Aldwych season, repeats Hector and Borachio, and plays Teddy Foran in O'Casey's *The Silver Tassie*, and Lantern Leatherhead in Jonson's *Bartholomew Fair*. Is an RSC associate artist.

**DAVID WALLER.** *Duke.* First joined the RSC in 1962, since when his parts have included the Duke in Tourneur's *The Revenger's Tragedy*, Belcher in David Mercer's *Belcher's Luck*, Sir Tunbelly Clumsey in Vanbrugh's *The Relapse*, and Pastor Manders in Ibsen's *Ghosts*. Last Stratford season played Kent in *King Lear*, Pandarus in *Troilus and Cressida*, and Dogberry in *Much Ado*, a part he continued on the US tour. This Aldwych season also repeats Pandarus and Dogberry, and plays Sylvester Heegan in O'Casey's *The Silver Tassie*. Is an RSC associate artist.

**TREVOR NUNN.** *Director of The Revenger's Tragedy and Artistic Director of the RSC.* Studied under Dr Leavis at Cambridge, where he acted and directed many plays for Marlowe Society and ADC, and a Footlights revue. In 1962 went on ABC Scholarship to Belgrade Theatre, Coventry, as a trainee director, later becoming resident producer and directing plays by Shakespeare, Brecht, Arden, Miller, Ibsen, etc. In 1965 became an associate director of RSC, and that year at the Aldwych directed *Henry V* (with John Barton) and Bolt's *The Thwarting of Baron Bolligrew*. At Stratford in 1966 co-directed both parts of *Henry IV*, and directed Tourneur's *The Revenger's Tragedy* which returned to Stratford in 1967. At the Aldwych in 1966 directed Mrozek's *Tango* (playing lead part in opening performance when actor fell ill at last minute) and, again, *Baron Bolligrew*. In 1967 at Stratford directed *The Shrew* which was later seen at the Aldwych, on a regional tour, and in Los Angeles; at the Aldwych directed Vanbrugh's *The Relapse*, revived there last year. At Stratford last season directed *King Lear*, and also *Much Ado About Nothing*, which toured America earlier this year and is now at the Aldwych. At Stratford this season directs *The Winter's Tale* and *Henry VIII*.

**CHRISTOPHER MORLEY.** *Designer of The Revenger's Tragedy and Head of RSC Design.* Studied painting under Carl Cheek. At twenty worked as designer, stage director, and actor in rep. 1960-63 designed for the Belgrade Theatre, Coventry. 1964-65 head of design for New Phoenix Theatre, Leicester. In London has designed Marlowe's *Edward II*, Wesker's *Their Very Own and Golden City*, David Cregan's *Three Men for Calverton*, and the Royal Court *Macbeth*. In 1967 at Stratford designed Tourneur's *The Revenger's Tragedy* (also seen during the 1966 season) and *The Shrew*. 1967 at the Aldwych designed *The Relapse* (revived last year). At Stratford last season designed *King Lear*, and also *Much Ado About Nothing*, which toured the USA earlier this year, and is now at the Aldwych. At Stratford this season designs *The Winter's Tale* and *Twelfth Night*.

**GUY WOOLFENDEN.** *Composer for The Revenger's Tragedy.* Since his appointment as Music Director of the RSC in 1962, has composed music for over thirty stage productions, and the film *A Midsummer Night's Dream*. Assisted Peter Hall in the direction of Schoenberg's *Moses and Aaron* at Covent Garden. Wrote music for the British Pavilion at Expo 67, and the Chamber of Horrors at Madame Tussaud's. Last year wrote music for *King Lear*, *The Merry Wives*, *Troilus and Cressida*, *Much Ado About Nothing* and Marlowe's *Doctor Faustus*. Has brought out a record of some of his music for recent RSC productions. At Stratford this season, composed the music for *Pericles*, *The Winter's Tale*, Middleton's *Women Beware Women*, *Henry VIII*, and, again, *The Merry Wives*. This Aldwych season composed the music for *Troilus and Cressida*, *Much Ado*, and *Bartholomew Fair*.





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(Councillor Malcolm Ray)

## ASSOCIATE ARTISTS

**Actors**  
Peggy Ashcroft  
David Bailie  
Brenda Bruce  
Patsy Byrne  
Tony Church  
Patience Collier  
Jeffery Dench  
Judi Dench  
Susan Fleetwood  
Peter Geddis  
Terrence Hardiman  
Ian Hogg  
Ian Holm  
Alan Howard  
Geoffrey Hutchings  
Emrys James  
John Kane  
Ben Kingsley  
Patrick Magee  
Brewster Mason  
Helen Mirren  
Richard Moore  
Bruce Myers  
Eric Porter  
Ian Richardson  
Diana Rigg  
Norman Rodway  
Paul Rogers  
Clifford Rose  
Nicholas Selby  
Morgan Sheppard  
Donald Sinden  
Derek Smith  
Elizabeth Spriggs  
Patrick Stewart  
Janet Suzman  
David Waller  
David Warner  
Michael Williams  
Tim Wylton

## Directors

John Barton  
Peter Brook  
Peter Hall  
Terry Hands  
David Jones  
Trevor Nunn  
Clifford Williams

## Designers

John Bury  
Farrah  
Christopher Morley  
Timothy O'Brien

## Movement

John Broome

## Music

Guy Woolfenden

Associate Artists under long-term contracts to the RSC can accept outside television, film, or theatre engagements from time to time

## DIRECTION AND STAFF

Peggy Ashcroft  
Peter Brook  
Peter Hall  
Trevor Nunn  
*Direction*  
Trevor Nunn *Artistic Director*  
Michel Saint-Denis *Consultant*  
Peter Daubeny *Directors*

David Brierley *General Manager*  
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John Goodwin *Head Publicity/Publications*  
William Wilkinson *Financial Controller*

Cicely Berry *Voice*  
John Collins *Scenic Artist*  
Felicite Gillham *Wig Mistress*  
Desmond Hall *Production Manager*  
Fred Jenkins *Scenic Workshop Manager*  
William Lockwood *Property Shop Manager*  
David Perry *Wardrobe Manager*  
Meg Poole *Costing*  
Guy Woolfenden *Music Director*

**Publicity and Publications**  
Vincent Pearmain *Stratford 3693*  
John Stanley  
Margaret Sedwards *Temple Bar 1446*

## Theatregoround

Gareth Morgan *Artistic Director*  
Peter Kemp *Administrator*  
Derek Snook *Stage Director*  
Peter Roberts *Wardrobe Master*  
Subi Brent *Secretary*

## Club

Kaye Flanagan *Secretary*

## Advisers and Consultants

Michael Billington *Editor, Flourish*  
Jeremy Brooks *Plays*  
Denne Gilkes *Singing*  
Kenneth Lintott *Wigs and Make-up*  
George Mayhew *Graphic Design*  
John Moore *Sound*  
Julia Stone *Designer, Flourish*

## Staff at the Aldwych Theatre

Hal Rogers *London Manager*  
Richard York *House Manager*  
Frank Stevens *General Stage Manager*  
Roger Gregory  
Ruth Atkinson  
Eugene Gridneff *Deputy Stage Manager*  
Anne Gilchrist  
Sandy Bratchell  
Lionel Lukin Johnson  
Keith Clarke *Deputy Stage Manager (Sound)*  
Alf Davis *Master Carpenter*  
Terry Diamond *Property Master*  
Stewart Leviton *Chief Electrician*  
Kevin McAllister *Chief Lighting Operator*  
Margaret Roy *Production Assistant*  
Frances Roe *Wardrobe Supervisor*  
John Shepherd *Wig Supervisor*  
Lynn Hope *Wardrobe Mistress*

## Stage Design

Christopher Morley *Head of Design*  
Stephanie Howard *Assistant*  
Brian Glover *Research*

Patrick Donnell is RSC Administrator for the building of the Barbican Theatre

These pages do not change from programme to programme.

They are planned to show the composition of

a theatre system on the scale provided by the

National Theatre and the Royal Shakespeare Company.

**THE ROYAL SHAKESPEARE COMPANY** are divided between the country and the capital, playing concurrently at two theatres for most of each year. They appear at their Stratford-upon-Avon home, the Royal Shakespeare Theatre, from April to December; and at their London home, the Aldwych Theatre, from June to April. Each spring at the Aldwych the RSC present ensembles from other countries in the World Theatre Season directed by Peter Daubeny.

The RSC are formed round a core of artists under long-term contract. By working constantly together in a varied repertoire the company aim to be a flexible ensemble with a distinctive character.

Shakespeare is the RSC's central concern; the company are responsible for most of the major Shakespeare productions seen in this country. Five or six Shakespeare plays (with occasionally a non-Shakespeare) compose each year's Stratford season.

The RSC's annual Aldwych season complements the company's Shakespeare work by consisting of some modern plays as well as Shakespeare and other classics. This bridge between Shakespeare and the contemporary theatre keeps the RSC's Shakespeare productions in touch with modern thought.

Theatregoround takes actors and directors from the RSC out to audiences, playing in theatres, schools, colleges, and community centres throughout Great Britain (performances are also given in the company's Stratford and London theatres).

The RSC occasionally give short experimental seasons in which they challenge accepted forms of acting, writing, and directing.

Last year a total of well over one million people visited the RSC's two theatres and saw their productions on tour. This figure is believed to be a record. But no theatre company working in repertoire can recoup expenditure. Giving the public a wide choice of plays, staged concurrently and continually changing, is an expensive system. Even with year-round full houses, subsidy is necessary. This year's Art Council subsidy is £200,000: less than one quarter of the company's costs, the rest being met from the box office.

The Corporation of the City of London is building the RSC a new London theatre in the Barbican Arts Centre. This will be ready by 1972/3 and the company move there from the Aldwych.

Earlier this year the RSC's first colour film (*A Midsummer Night's Dream*) was shown on CBS television network in America, and released for cinema distribution in this country.

RSC policy is formulated by a group of directors (Peggy Ashcroft, Peter Brook, Peter Hall, Trevor Nunn) with Trevor Nunn in the top post of Artistic Director. The directors are responsible to the Board of Governors of the Royal Shakespeare Theatre, whose President is the Earl of Harewood, Chairman Sir George Farmer, and Vice-Chairman Dennis L Flower.

Of the RSC's two theatres the parent is the Royal Shakespeare Theatre which was called the Shakespeare Memorial Theatre from 1879, when it was founded, to 1961. Its founder was Charles Flower whose family – notably Sir Archibald and more recently, Sir Fordham – have supported and guided the theatre throughout its long history. It was gutted by fire in 1926 to be replaced six years later by the present building. Incorporated under Royal Charter and state-subsidised, with the Queen as Patron, it virtually belongs to the nation.

Company Director 1969 Stratford season, Royal Shakespeare Theatre:

John Barton

Company Director 1969/70 London season, Aldwych Theatre:

David Jones

**Production acknowledgments:** Make-up by Max Factor. Armour by Armour and Props. Footwear by Frederick Freed Ltd. Additional wigs by Wig Creations and Simonwigs Studios. Lurex used in wigs given by the Lurex Company.

**Programme acknowledgments:** The following books have provided material or ideas for this programme: *Three Jacobean Tragedies*, ed. G Salgado (Penguin); *Elizabethan Revenge Tragedy* by F T Bowers (Peter Smith); *The Works of Cyril Tourneur*, ed. Allardyce Nicoll (Fanthorpe Press); *Drama and Society in the Age of Jonson* by L C Knights (Chatto and Windus); *Elizabethan Essays* by T S Eliot (Faber); *The Moral Vision of Jacobean Tragedy* by Robert Ornstein (Wisconsin); *Scrutiny*, vol. IV; *The Guardian* 30.6.66; The Revels edition of *The Revenger's Tragedy*, ed. by R A Foakes (Methuen). The illustrations from Bristol University's Richard Southern Collection were found by Clair Bock and are reproduced by kind permission of Professor Glynne Wickham. The decoration on the centre pages is taken from Frederick Carter's illustrations to Allardyce Nicoll's edition of Tourneur's plays.

Programme by John Goodwin  
with George Mayhew and Anthony Smith

Printed by Herald Press Stratford-upon-Avon under the supervision of John Chilton

An asterisk shows those in the Executive Council







# Royal Shakespeare Company

## PUBLICATIONS

	Price each	Postage home    abroad	
<b>ROYAL SHAKESPEARE COMPANY 1960/63</b> This book contains a complete record of all the RSC's productions at Stratford and in London during a most exciting period of development. 192 pages of brilliant production photographs, press comments on the plays, and articles by Peter Hall and Robert Bolt	42.0	2.6	5.0
<b>THE NATIONAL ANTHEM</b> Sheet music of the version used by the RSC	1.6	6d	8d
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Henry IV part 2    1964    Merchant of Venice    1965			
Henry V    1964    All's Well That Ends Well    1967		1.0	1.8 (4 or more copies)
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The Jew of Malta    1965    Coriolanus    1967			
Love's Labour's Lost    1965    Taming of the Shrew    1967			
<b>ILLUSTRATED PROGRAMMES</b> from the 1968 and (as available) current Stratford seasons:	2.6	9d	1.2 (1 to 3 copies)
Julius Caesar    Troilus and Cressida		1.0	1.8 (4 or more copies)
Merry Wives of Windsor    Much Ado About Nothing			
from the 1968/69 Aldwych season: Indians			
from the 1968 World Theatre season: A complete record of the first five World Theatre seasons			
<b>FLOURISH</b> There is a limited stock of various issues of the RSC newspaper	1.0	6d	8d
<b>POSTERS</b> There are posters available of RSC productions	10.6	2.6	2.6
<b>POSTCARDS</b> A leaflet giving details of the RSC postcard series is available free on request			
<b>NOW ON RECORD</b> Music by Guy Woolfenden for the RSC productions of Much Ado, The Revenger's Tragedy, Dr. Faustus, Romeo and Juliet, Taming of the Shrew, King Lear (Abbey LPB 657)	25.6	2.6	5.0

If you would like to be sent one or more of the above send your order, together with a cheque or postal order (crossed and made payable to the Royal Shakespeare Theatre), to: Publications Department, Royal Shakespeare Theatre, Stratford-upon-Avon

### SHAKESPEARE THEATRE TRUST

The Shakespeare Theatre Trust has just been started. Its aim is to develop the work of the RSC in a number of interesting ways. A leaflet and covenant form are available in this theatre. For further information please contact the Organiser, Shakespeare Theatre Trust, Aldwych Theatre, London, WC2 (01-623 8401 Ext 21)

### RSC COSTUME HIRE

Costumes from past RSC productions are available for hire at moderate charges. Enquiries to Lorna Whittaker, telephone Stratford-on-Avon 5920







1969  
revival  
of Stratford  
1966

Royal Shakespeare Society Production of The Revenger's Tragedy.